

ONLY CHILD, GOT BEATS

BY

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Only Child, Got Beats

for large orchestra

(2020)

Instrumentation

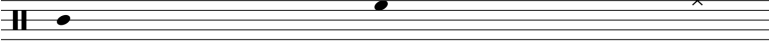
3 flutes (1, 2 & 3 = piccolos)
3 oboes (3 = English horn)
3 clarinets (1 & 2 = Bb, 3 = Eb & bass clarinet)
3 bassoons (3 = contrabassoon)

4 horns in F
3 trumpets in C
2 tenor trombones
1 bass trombone
1 tuba

timpani

percussion (3 players)
player 1: almglocken (1 chromatic octave: c4 – c5), crash cymbal
(standard size, hand-held), glockenspiel (sound 2 octaves higher than
written), tam-tam (large), mark tree

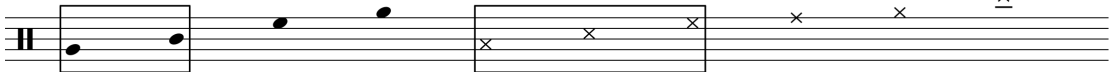
Tam-TamCrash CymbalMark Tree



A musical staff with a treble clef and a key signature of one flat (Bb). It contains three notes: a half note on the first line (F4), a half note on the second line (G4), and a whole note on the third line (Bb4).

player 2: 2 suspended cymbals (different sizes with different pitches,
the bigger one should be of the standard size); 3 paint cans (all
different, the smallest one should be at least 8” in diameter), bell plate,
ratchet, opera gong, geophone, hi-hat

2 Suspended CymbalsRatchetGeophone3 Paint CansHi-HatBell PlateOpera Gong



A musical staff with a treble clef and a key signature of one flat (Bb). It contains several notes and rests: a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5). There are also several rests and accidentals (sharps and flats) scattered throughout the staff.

player 3: 4 rototoms (from low to high, preferable size: 18”, 14”, 10” &
6” in diameters); sizzle cymbal (standard size); washboard (mounted; if
not available, can be replaced be a güiro); bass drum, snare drum,
waterphone

Kick DrumBass DrumWaterphoneSnare DrumWashboardRototomsSizzle Cymbal



A musical staff with a treble clef and a key signature of one flat (Bb). It contains several notes and rests: a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5), a half note on the first line (F4), a half note on the second line (G4), a half note on the third line (Bb4), a half note on the fourth line (C5), a half note on the fifth line (D5). There are also several rests and accidentals (sharps and flats) scattered throughout the staff.

piano

harp

strings

Performance Note



The score is notated at sounding pitch

Duration: 10 minutes


woodwinds:

- Occasionally, there are notes with same pitches under slurs. The performers should rearticulate but make it as smooth as possible.
- The performers need not to worry about the intonation for the wide glissandi, however they should follow the contour and achieve a dramatic gesture.
- key clicks: press the keys and produce the pressing noises
- airtone: blow directly into the flute and produce no pitch but air noise
- air flz.: blow directly into the flute and produce only air noise while flutter tonguing

strings (including):

- col legno battuto (c.l.b.): strike the string(s) with the back (wooden) part of the bow
- scratch behind the bridge (s.b.): place the bow behind the bridge and scratch there with a bow
- bow the tailpiece (b.t.): bow the tailpiece with a bow and produce an airy sound
- quickly scrape upward with fingernails (f.n.s.): without the bow, directly scrape upward on the string with fingernails (the back of the thumb).
- knock on a wooden part (kw.p.): choose a wooden part of the instrument, such as the back of the instrument, and knock on it to produce a percussive sound
- : gliss. up slightly
- : gliss. down slightly

general:

- : gradually change to
- ord: play ordinarily (it does not affect the use of mutes)
- non-dyadic/irrational meter:
 - It has a denominator that is not a power of two (1, 2, 4, 8, 16, 32, etc.), such as $\frac{1}{6}$ and $\frac{2}{5}$. Same as regular time signatures, irrational meter's denominator defines the beat as a division of a whole note, and the numerator gives the number of beats in each bar. For example, $\frac{4}{3}$ implies there are four beats (half-note triplets) in one measure, and a half note triplet is the beat, because a whole note is divided into three parts. Such type of meters can be seen as sudden tempo changes. For example, if the tempo is $\text{♩} = 120$, changing from $\frac{4}{4}$ to $\frac{4}{3}$, the bpm drops from 120 to 90.
 - In this piece, extra notation, such as incomplete tuplet bracket, is not used in order to avoid further complicating the score. The performers only need to carefully follow the conductor and need not to stress about these meters.
- All the other performing instructions are given in the score

Program Notes

In the summer of 2019, I did an internship at a recording studio in Beijing. During that time, I learned a lot about popular music production techniques and developed a profound interest in popular music. One day, I came across a song called “Unluck” by the British producer James Blake. In the song, Blake repeatedly sings the line, “only child/ take good care/ I wouldn’t like you playing, falling there.” As an only child, I am familiar with the extra care, just like what’s sung in that line, given to only children by their parents. However, putting the concept of only children in the context of electronic dance music (EDM) is unheard of. Hence, I was intrigued immediately because the song gave me a surreal and satisfying feeling. Besides the strange lyrics, the unpredictable percussion arrangement of “Unluck,” especially those snapping sounds, also inspired me to compose a piece that features contrasting materials and EDM-inspired beat-making techniques with jagged rhythmic structure.

The formal structure of “Only Child, Got Beats” is strictly based on the golden ratio. The length of each section is also calculated based on the golden ratio. Although it seems the golden ratio is the backbone of this piece, the listeners are not expected to notice the golden ratio’s existence in this piece. Incorporating this mathematical concept in the piece is merely a tool for formal construction. On the other hand, the pitch material is not generated by a pre-defined system. It is a mixture of intervallic cycling intervals, intuition, and conventional harmonic vocabulary. Moreover, microtones are also frequently used for additional colors. Finally, I want to mention that the percussion instrumentation in this piece pays homage to Thomas Adès’s “Asyla”, which is an orchestral masterpiece also inspired by EDM.

For My Dearest Parents, 陈筱琦 (Xiaoqi Chen) and 申庆华 (Qinghua Shen)

Only Child, Got Beats

Lang Chen

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System 1:

- Piccolo 1:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *pp*, *f*, *p*.
- Piccolo 2:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *pp*, *f*, *p*.
- Piccolo 3:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *pp*, *f*, *p*.
- Oboe 1:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *p*, *f*, *p*.
- Oboe 2:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *p*, *ff*, *p*, *f*.
- Oboe 3:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *pp*, *f*.
- Clarinet in E♭:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *pp*, *f*, *p*.
- Clarinet in B♭ 1:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *p*, *f*, *p*.
- Clarinet in B♭ 2:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *p*, *ff*, *p*, *ff*, *pp*, *f*, *pp*, *p*.
- Bass Clarinet in B♭:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- 2 Bassoons:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Contrabassoon:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- 4 Horns in F:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- 3 Trumpets in C:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *pp*, *f*, *p*. Includes "cup mute" and "Tpt. 1".
- Tenor Trombones:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Bass Trombone:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Tuba:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Timpani:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Percussion 1:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *ff*, *f*, *pp*, *ff*. Includes "Glockenspiel l.v." and "Almglocken".
- Percussion 2:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *ff*. Includes "Bell Plate".
- Percussion 3:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Harp:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *f*, *ff*, *p*.
- Piano:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *f*, *ff*, *pp*, *f*, *p*, *ff*, *pp*, *ff*, *p*, *pp*.

System 2:

- Violin I:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *p*, *n p*, *n pp*, *f*, *n p*, *n pp*, *p*.
- Violin II:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *pp*, *f*, *p*, *ff*, *p f*, *p*, *pp*, *p*. Includes "div." and "pizz.". Also "unis. arco III".
- Viola:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4. Dynamics: *p*.
- Violoncello:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.
- Contrabass:** 4/4, 2/4, 4/4, 3/4, 4/4, 3/4.

Tempo: $\text{♩} = 100$

8 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{5}$ $\frac{4}{4}$ 6

Picc. 1 (p) $p \rightarrow n$ ff f

Picc. 2 (p) p ff p f

Picc. 3 p 3 ff 3 p f

Ob. 1 (p) 3 ff

Ob. 2 p 3 5 ff

Ob. 3 3 p f

E♭ Cl. 3 p mf ff f 3 3 3 ff p ff f

Cl. 1 (p) p ff f n f

Cl. 2 (p) p ff f 3 3 3

Bsn. 1 p ff f 3 3 3

Bsn. 2 p ff f 3 3 3

Cbsn. p ff f 3 3 3

Hn. 1 con sord. pp ff f

Hn. 2 con sord. pp ff

Hn. 3 con sord. 3 pp ff

Hn. 4 con sord. pp ff

Tpt. 1 (cup mute) (p) $str. mute$ f ff f p $senza sord.$

Tpt. 2 p f p f

Tpt. 3 p f p f

Tbn. 1 p 5 5 f n

Tbn. 2 p f

B. Tbn. pp f

Tba. ff 3 f

Timp. 3 pp ff

Perc. 1 Almglocken ff p ff p Glockenspiel f ff

Perc. 2 2 Suspended Cymbals p mf p mf Hi-Hat p ff (Hi-Hat Pedal) f 3 Paint Cans f 3 3

Perc. 3 Bass Drum ff ff 3 3

Hp. (p) p ff f 3 3 3

Pno. p ff f 3 3 3

Vln. I (p) 3 4 2 A 3 3 4 3 4 3

Vln. II (p) ff f p f p f

Vla. div. (p) ff $pizz.$ $(arco)$ ff 3 f 3 3 3

Vc. p ff f $pizz.$ 3 f 3 3

Cb. p ff $pizz.$ 3 f 3 3

15

Picc. 1 $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{6}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3+2}{8}$ $\frac{4}{4}$

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Ob. 3

E♭ Cl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 1 (cup mute)

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Glock. l.v. (Glockenspiel) bow l.v.

Perc. 2 (Paint Cans) Sus. Cym. Hi-Hat

Perc. 3 (Bass Drum) Snare Drum

Hp.

Pno.

Vln. I $\frac{3}{8}$ $\frac{3}{4}$ $\frac{2}{6}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3+2}{8}$ $\frac{4}{4}$

Vln. II

Vla. div. (pizz.) arco

Vc.

Cb.

22 $\frac{4}{4}$

Picc. 1 p ff

Picc. 2 ff

Picc. 3 f p ff p ff

Ob. 1 f ff p ff p

Ob. 2 f ff p ff p

Ob. 3 $>p$ f p ff p

E♭ Cl. f p ff p

Cl. 1 p f p ff

Cl. 2 f p

Bsn. 1 f p

Bsn. 2 ff

Cbsn. ff

Hn. 2 senza sord. ff

Hn. 3 (con sord.) p

Hn. 4 senza sord. ff

Tpt. 1 (cup mute) ff p str. mute ff p

Tpt. 2 ff p

Tpt. 3 harmon mute p ff p ff

Tbn. 1 ff

Tbn. 2 ff

B. Tbn. ff

Tba. ff

Timp. ff

Almg. Almglocken ff p ff

Perc. 2 Hi-Hat f Paint Can f Sus. Cym. p l.v. (Paint Cans) f

Perc. 3 Kick drum $<ff$ Washboard ff Kick f Snare f

Hp. ff

Pno. chromatic cluster (A0 - A1) no pedal ff

Vln. I $p < ff$ $p < ff$ ff $p < f$ $ff > p$ ff f ff

Vln. II $p < ff$ $p < ff$ ff $p < f$ $ff > p$ ff f ff

Vla. p

Vc. overpressured ff

Cb. overpressured ff

28

Picc. 1 *p* *ff* *p* *n* *pp* *n*

Picc. 2 *n* *mf* *p* *n* *p* *n*

Picc. 3 *p* *mf* *p* *n*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1 *p* *p*

Cl. 2 *ff* *p* *pp*

Bsn. 1 *p* *f* *pp*

Bsn. 2 *f*

Cbsn. *p* *f*

Hn. 1 (con sord.) flz. *p* *mp* *p* *ord.* *pp*

Hn. 3 (con sord.) *n* *pp* *n*

Tpt. 2 *senza sord.* *p* *pp*

Perc. 1 Mark Tree l.v. *mp* Tam-Tam *pp* Almglöcken *p* *n*

Perc. 2 (Sus. Cym.) l.v. *p* *n* *n* *p* *n* Bell Plate l.v. *mp* Paint Cans *pp* *n*

Perc. 3 Waterphone freely, with bow *sim.* *n* *p* *n*

Hp. *f* *mp* *(mp)* *mp* *mf*

Pno. *mp* *pp* *pp* *n*

Vln. I *p* *p* *p* *div.* *pizz.* *n* *p* *pp*

Vln. II *p* *n* *p* *n* *p* *p* *mp* *p* *pizz.* *(p)* *n* *p* *pp*

Vla. *(p)* *div.* *(p)*

Vc. *ord. pizz.* *f* *arco II* *n* *p*

Cb. *ord. pizz.* *f* *arco II* *n*

[illegible]

D

41

Picc. 1 *(p)* *3* *n* To Fl. $\frac{4}{4}$ $\frac{4}{5}$ $\frac{4}{4}$ Fl. 1 *mf* $\frac{2}{6}$ $\frac{3}{4}$

Picc. 2 *p* *n* To Fl. Fl. 2 *mf*

Picc. 3 *p* *n*

Ob. 1 *p* *mf*

Ob. 2 *p* *p* *mf*

Ob. 3 *p* *mf*

B. Cl.

Bsn. 1 *mf* *3*

Bsn. 2 *mf* *3*

Cbsn. *p* *f*

Hn. 1 (con sord.) *p*

Hn. 3 (con sord.) *p* *3*

Tpt. 1 (cup mute) *n* *f* *p*

Tpt. 2 flz. str. mute *n*

Timp. *p* *mf*

Glock. *(p)* *3* Almglocken *mf* Mark Tree *mf*

Perc. 2 l.v. Ratchet *mp*

Perc. 3 (Sizzle Cymbal) l.v. Washboard *mp* *p*

Pno. *p* *pp*

D

Vln. I div. *n* *p* *n* *p* *n* pizz. *mf* *3*

Vln. II div. *n* *p* *n* *p* *n* pizz. *f* *3*

Vla. div. *n* *p* *n* *p* *n* *f* *3* *p*

Vc. *n* *p* *n* *p* *n* *pizz.* *mf*

Cb. *n* *p* *n* *p* *n* *pizz.* *mf*

p *f* *p* *f* *f*

49 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Fl. *flz.* *mp* *ord.* *f*

Picc. 3 *f* *ff* *f*

Fl. 1 *ff* *f* *p* *f*

Fl. 2 *flz.* *mp* *ord.* *f* *ff* *f* *p* *f*

Ob. 1 *f* *f*

Ob. 2 *f* *p* *f*

Ob. 3 *n*

Cl. 1 *n* *f*

Cl. 2 *f* *p*

Hn. 1 (con sord.)

Hn. 3 (con sord.)

Tpt. 1 *n* *p* *n* (cup mute)

Tpt. 2 (str. mute) *ord.* *f* *flz.* *n* *p*

Tpt. 3 (harmon mute) *f* *p* *flz.* *n*

Tbn. 1 *f* *n* *n*

Tbn. 2 *f* *n* *n*

B. Tbn. *f* *n* *ff* *n*

Tba. *ff* *n*

Timp. *f* *f* *p* *f*

Perc. 1 *l.v.* *Tam-Tam* *n* *f* *n*

Perc. 2 *Ratchet* *mf* *Paint Cans* *f* *Opera Gong* *f* *Hi-Hat* *l.v.* *mf*

Perc. 3 *Kick* *Washboard* *f* *Snare* *p* *f* *Rototoms* *mf*

Hp. *mf*

Vln. I div. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *arco* *n* *f* *f* *p* *n*

Vln. II div. *f* *p* *n* *f* *ff* *p* *f* *p* *n* *f*

Vla. *f* *p* *ff* *p* *f* *p* *n*

Vc. *f* *ff* *div.* *n*

Cb. *arco* *f* *ff* *n*

56 $\frac{4}{4}$ $\frac{2}{6}$ $\frac{3}{4}$ $\frac{2}{6}$ $\frac{2}{4}$ $\frac{2}{6}$ $\frac{4}{4}$

Picc. 3 p f mf ff mf

Fl. 1 p f $flz.$ n $flz.$ mp

Fl. 2 f mp

Ob. 1 p mf mf ff mf

Ob. 2 p mf mf ff mf

Ob. 3 mf mf ff mf

Cl. 1 mf ff mf ff mf

Cl. 2 mf ff mf ff mf

B. Cl. mf

Bsn. 1 mf f mf

Bsn. 2 mf f mf

Cbsn. n p

Hn. 1 p f mf

Hn. 2 f mf

Hn. 3 p f mf

Hn. 4 f mf

Tpt. 1 (cup mute) flz. f n ord. n f n (cup mute) f n

Tpt. 2 (str. mute) f n ord. f n flz. f ord. f

Tpt. 3 (harmon mute) ord. f flz. f ord. f p f p

Tbn. 1 mf p flz. f p

Tbn. 2 mf p flz. f p

B. Tbn. mf p flz. f p

Tba. n p flz. f p

Timp. f f

Perc. 1 Almglocken mf f Tam-Tam mf p f

Perc. 2 Ratchet f Hi-Hat mf 7 (pedal) mf Ratchet mf

Perc. 3 Washboard f f p

Hp. f

Vln. I div. f n mf ff mf ff mf

Vln. II div. f n mf ff mf ff mf

Vla. mf p unis. f

Vc. div. mf p

Cb. n p

68 *poco rit.* **G** ♩ = 88

Picc. 3 (any) key clicks To Fl. *p*

Fl. 1 airtone (any) key clicks *p*

Fl. 2 airtone (any) key clicks *p*

Ob. 1 (any) key clicks *p*

Ob. 2 (any) key clicks *p*

Ob. 3 (any) key clicks *p*

Cl. 1 (any) key clicks *p*

Cl. 2 (any) key clicks *p*

B. Cl. (any) key clicks *p*

Bsn. 1 (any) key clicks *p*

Bsn. 2 (any) key clicks *p*

Cbsn. (any) key clicks *p*

Hn. 1 *ord.* *mp*

Hn. 3 *mp*

Tpt. 1 (cup mute) *mp*

Tpt. 2 (str. mute) *mp*

Tbn. 1 *mp*

Perc. 1 Gong *p* L.v. Glockenspiel bow *p* *n*

Perc. 2 Geophone *f* Hi-Hat *p* *f*

Perc. 3 L.v. Bass Drum *f* Snare *f* Rototoms *p* *pp* Washboard *f*

Hp. *p*

Pno. *f* *p*

poco rit. **G** ♩ = 88

Vln. I div. behind the bridge *n* behind the bridge pizz. *p*

Vln. II div. behind the bridge *n* behind the bridge pizz. *p* harmonic gliss. *p*

Vla. behind the bridge *n* ord. *p* harmonic gliss. *p*

Vc. div. *mf* *mp* *mf* *mp* *mf* *p* *f*

Cb. *mf* *mf* *p* *f*

75 $\frac{1}{4}$ $\frac{3}{6}$ $\frac{3}{8}$ $\frac{2}{4}$ slap tongue $\frac{2}{6}$ $\frac{4}{4}$ **H** $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{6}$

B. Cl. mf

Perc. 2 Hi-Hat f L.v. Paint Cans (pedal) p (Hi-Hat) f p

Perc. 3 Washboard f Kick Snare mf p 3 Siz. Cym. hit on dome p 5

Pno. f p f p 8^{va}

Vln. I $\frac{1}{4}$ $\frac{3}{6}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{2}{6}$ (pizz., b.b.) mp $\frac{4}{4}$ **H** col legno battuto (c.l.b.) $\frac{3}{4}$ pizz. $\frac{4}{4}$ c.l.b. $\frac{2}{6}$ pizz.

Vln. II (harmonic gliss.) p scratch behind the bridge (with bow) (s.b.) (s.b.) s

Vla. scratch behind the bridge (with bow) (s.b.) (s.b.) s

Vc. quickly scrape upward with finger nails (f.n.s) (f.n.s.)

Cb. (pizz.) mf bow the tailpiece (b.t.) n mp

==

84 $\frac{2}{6}$ $\frac{3}{8}$ $\frac{4}{4}$

Fl. 1 air flz. f

Fl. 2 air flz. f

Fl. 3 air flz. f

B. Cl. slap tongue mf mf mf

Perc. 2 Hi-Hat f Paint Cans f p Ratchet f 3

Perc. 3 Washboard f Kick Snare f Siz. Cym. (dome) f 3

Hp. knock on the soundboard f p 3

Pno. f p knock on the keyboard cover f p 3

Vln. I $\frac{2}{6}$ $\frac{3}{8}$ $\frac{4}{4}$ c.l.b. f pizz. f c.l.b. f pizz. f c.l.b. f pizz. f

Vln. II (s.b.) f pizz. f s.b. f col legno battuto (short as c.l.b.) f pizz. f c.l.b. f pizz. f

Vla. (s.b.) f behind the bridge bow extremely lightly first, then gradually increase the bowing dynamic till scratching n f s.b. quickly scrape upward with finger nails (f.n.s) s (f.n.s) s

Vc. ord. (arco) f f.n.s s scratch behind the bridge (with bow) (s.b.) f.n.s s s.b. f.n.s s

Cb. (mp) f b.t. mf

91 **I**

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Cl. 1 *mf* *ord. g*

Cl. 2 *mf* *ord. g*

B. Cl. *mf*

Hn. 2 *con sord.*

Tpt. 2 *mf* *harmon mute*

Perc. 1 Glockenspiel *mf* *muted*

Perc. 2 *mp* *Hi-Hat* *Suspended Cymbal*

Perc. 3 *p* *Snare* *Washboard* *Rototoms*

Hp. *f* *quickly scrape upward with finger nails (f.n.s)*

Pno. *f*

Vln. I *f* *c.l.b.* *pizz.*

Vln. II *f* *c.l.b.* *pizz.*

Vla. *f* *s.b.* *f.n.s* *harmonic gliss.*

Vc. *f* *s.b.* *f.n.s*

Cb. *f* *knock on a wooden part (short as k.w.p.)* *(k.w.p.)* *(k.w.p.)* *(k.w.p.)* *b.t.*

99 $\frac{4}{4}$ $\frac{1}{4}$ $\frac{1}{6}$ $\frac{3}{4}$ $\frac{4}{4}$ (any) key clicks $\frac{2}{4}$

Fl. 1 f ff

Fl. 2 f ff

Fl. 3 f ff

Ob. 1 f ff

Ob. 2 f ff

Ob. 3 f ff

Cl. 1 (any) key clicks ff

Cl. 2 (any) key clicks ff

B. Cl. mf f

Bsn. 1 touch the reed with the tip of the tongue while blowing air (percussive) f ff

Bsn. 2 touch the reed with the tip of the tongue while blowing air (percussive) f ff

Cbsn. touch the reed with the tip of the tongue while blowing air (percussive) f ff

Hn. 1 con sord. f

Hn. 2 (con sord.) f n f n f

Tpt. 2 (harmon mute) mf mf f

Tpt. 3 (harmon mute) p f p

Tbn. 1 str. mute mf

Tbn. 2 str. mute mf

Timp. mf

Glock. mf mf f

Perc. 2 Suspended Hi-Hat Cymbal mf mp mf f mp f mp f

Perc. 3 Washboard Snare mf p mf mf

Hp. f f ff

Pno. f ff

Vln. I c.l.b. pizz. $\frac{4}{4}$ $\frac{1}{6}$ $\frac{3}{4}$ c.l.b. pizz. $\frac{4}{4}$ c.l.b. pizz. $\frac{4}{4}$ c.l.b. pizz. $\frac{2}{4}$

Vln. II c.l.b. pizz. f knock on a wooden part ff c.l.b. pizz. ff c.l.b. pizz. ff c.l.b. pizz. ff

Vla. s.b. f.n.s. s.b. s.b. knock on a wooden part s.b. f.n.s. s.b. f.n.s. s.b. f.n.s.

Vc. s.b. f.n.s. s.b. s.b. f.n.s. s.b. f.n.s. s.b. f.n.s. s.b. f.n.s.

Cb. k.w.p. b.t. f ff k.w.p. b.t. k.w.p. b.t. k.w.p. b.t. k.w.p. b.t.

106 $\frac{2}{4}$ $\frac{2}{6}$ $\frac{4}{4}$ $\frac{2}{6}$ random key clicks as fast as possible $\frac{2}{4}$ $\frac{4}{4}$ ord. $\frac{4}{5}$ $\frac{4}{4}$

Fl. 1 ff random key clicks as fast as possible f ord. p

Fl. 2 ff random key clicks as fast as possible f ord. p

Fl. 3 ff random key clicks as fast as possible f ord. p

Ob. 1 ff random key clicks as fast as possible f ord. p

Ob. 2 ff random key clicks as fast as possible f ord. p

Ob. 3 ff random key clicks as fast as possible f ord. p

Cl. 1 ff random key clicks as fast as possible

Cl. 2 ff random key clicks as fast as possible

B. Cl. ff

Bsn. 1 ff

Bsn. 2 ff

Cbsn. ff

Hn. 1 (con sord.) f

Hn. 2 (con sord.) f

Hn. 3 (cup mute) f

Tpt. 1 (cup mute) f

Tpt. 2 (harmon mute) f

Tpt. 3 (harmon mute) f

Tbn. 1 (str. mute) mf

Tbn. 2 (str. mute) mf

B. Tbn. (str. mute) f

Tba. (con sord.) f

Timp. f

Glock. f

Perc. 2 Hi-Hat f

Perc. 3 Washboard Snare f

Hp. ff

Pno. ff

Vln. I c.l.b. ff

Vln. II c.l.b. ff

Vla. s.b. ff

Vc. s.b. ff

Cb. k.w.p. ff

poco accel. $\text{♩} = 120$

113 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. 1 f p

Fl. 2 f p

Fl. 3 f p

Ob. 1 f p

Ob. 2 f p

Ob. 3 f p To Eng. Hn.

Cl. 1 f p fff p

Cl. 2 f p fff p

B. Cl. ff $ord.$ fff

Bsn. 1 ff $ord.$ fff

Bsn. 2 ff $ord.$ fff

Cbsn. ff $ord.$ fff

Hn. 1 $(con\ sord.)$ f mf

Hn. 2 $(con\ sord.)$ f mf

Hn. 3 $(con\ sord.)$ f mf

Hn. 4 $con\ sord.$ f mf

Tpt. 1 n f mf

Tpt. 2 $(harmon\ mute)$ f p ff

Tpt. 3 $(harmon\ mute)$ p f ff

Tbn. 1 $(str.\ mute)$ mf p ff mf

Tbn. 2 $(str.\ mute)$ mf p ff mf

B. Tbn. $(str.\ mute)$ f p fff

Tba. $(con\ sord.)$ f p fff

Timp. f p

Almg. f Almglöcken

Perc. 2 f Opera Gong fff

Perc. 3 mf fff

Hp. ff $ord.$ fff

Pno. ff $ord.$ fff

poco accel. $\text{♩} = 120$

Vln. I $c.l.b.$ $pizz.$ n fff f

Vln. II $c.l.b.$ $pizz.$ n fff f

Vla. $s.b.$ $f.n.s$ $ord.$ f fff f

Vc. $s.b.$ $f.n.s$ $ord.$ f fff f

Cb. $k.w.p.$ $b.t.$ $ord.$ fff f

120 $\frac{3}{4}$ $\frac{4}{4}$ **K**

Fl. 1 f

Fl. 2 f

Fl. 3 f

Ob. 1 f

Ob. 2 f

Eng. Hn. ff f

Cl. 1 f

Cl. 2 f

B. Cl. f

Bsn. 1 ff f

Bsn. 2 f

Hn. 1 (con sord.) ff f senza sord.

Hn. 2 (con sord.) ff

Hn. 3 (con sord.) ff senza sord.

Hn. 4 (con sord.) ff

Tpt. 1 ff

Tbn. 1 (str. mute) ff

Tbn. 2 (str. mute) ff

Timp. f n

Almg. Almglocken ff f f f

Perc. 2 ff

Perc. 3 Washboard f Rototom f

Hp. f ff f

Pno. f ff f ff f ff

Vln. I ff p f p f p f p f

Vln. II ff p f p f p f p f

Vla. ff p f p f p f p f

Vc. ff p f p f p f p f

Cb. n f

128

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 3

Tbn. 1

Timp.

Almg.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

senza sord.

(harmon mute)[†]

Hi-Hat (pedal)

Washboard

Rototom

L

L

136

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tpt. 2

Tbn. 1

B. Tbn.

Tba.

Timp.

Almg.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Picc.

M

senza sord.

senza sord.

Paint Cans

Rototom Kick Snare

molto s.p.

ord.

div.

M

144

Picc. 1

Picc. 2

Picc. 3

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 3

Almg.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Geophone

Hi-Hat

Waterphone sim.

Kick

Rototom

unis. pizz.

arco

div.

unis. molto s.p.

pizz.

arco molto s.p.

ord.

div.

unis. molto s.p.

152 **N** = 96 ♩ = 120

Picc. 1 *(mp)* *mf* *pp* *f* *p* *f* *pp* *f* *n* *f* *p* *f* *p*

Picc. 2 *(mp)* *pp* *f* *pp* *f* *f* *p* *f* *p*

Picc. 3 *pp* *f* *pp* *f* *pp* *f* *p* *f* *p*

Ob. 1

Ob. 2 *f* *f*

Eng. Hn. *n* *f* *n* *f* *f* *p* *f*

Cl. 1 *n* *f* *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 (harmon mute) *mf*

Almg. *f*

Perc. 2 Hi-Hat *mf* *f* *mf* *p* *f* *mf* *p* *f*

Perc. 3 Snare Kick Rototoms *mp* *mf* *p* *mf* *mf* *p* *mf* *p*

N = 96 ♩ = 120

Vln. I *f* *pizz.* *arco molto s.p.*

Vln. II *f* *p*

Vla. *f* *p* *f* *pizz.* *mf*

Vc. *f*

Cb. *f*

[illegible]

173

Picc. 1 *ff* *p* *fff* *f*

Picc. 2 *ff* *p* *fff* *f*

Picc. 3 *ff* *p* *fff* *f*

Ob. 1 *ff* *fff* *f*

Ob. 2 *ff* *fff* *f*

Ob. 3 *ff* *fff* *f*

E♭ Cl. *fff* *p* *fff* *f*

Cl. 1 *fff* *p* *fff* *f*

Cl. 2 *ff* *p* *fff* *f*

Bsn. 1 *ff* *fff*

Bsn. 2 *ff* *fff*

Cbsn. *ff* *fff*

Hn. 1 *ff* *ord.* *n* *ff*

Hn. 2 *ff* *ord.* *n* *ff*

Hn. 3 *ff* *ord.* *n* *ff*

Hn. 4 *ff* *ord.* *n* *ff*

Tpt. 1 *ff* *n* *ff* *f*

Tpt. 2 *ff* *n* *ff* *f*

Tpt. 3 *senza sord.* *ff* *n* *ff* *f*

Tbn. 1 *ff* *n* *ff* *p* *fff*

Tbn. 2 *ff* *n* *ff* *p* *fff*

B. Tbn. *ff* *p* *fff*

Tba. *ff* *p* *fff*

Timp. *ff* *ff* *fff*

Glock. *ff* *Tam-Tam* *n* *fff*

Perc. 2 *ff* *Paint Cans* *fff*

Perc. 3 *ff* *Bass Drum* *fff*

Hp. *ff* *ff* *fff* *f* *fff*

Pno. *ff* *fff* *f* *fff*

Vln. I *ff* *n* *ff* *p* *fff* *f* *pizz.* *f* *arco molto s.p.*

Vln. II *ff* *n* *ff* *p* *fff* *f* *pizz.* *f* *arco molto s.p.*

Vla. *ff* *upis.* *n* *ff* *p* *fff* *f* *bow the tailpiece*

Vc. *ff* *n* *ff* *p* *fff* *f* *bow the tailpiece*

Cb. *ff* *arco* *fff* *f* *bow the tailpiece*

187 $\frac{4}{4}$

Picc. 1 ff p ff

Picc. 2 ff p ff

Picc. 3 p ff p ff

Ob. 1 ff p ff

Ob. 2 ff p ff

Ob. 3 ff p ff

E♭ Cl. ff p ff p ff p ff p ff p ff p ff p ff

Cl. 1 ff p ff p ff p ff p ff p ff p ff p ff

Cl. 2 ff p ff p ff p ff p ff p ff p ff p ff

Bsn. 1 ff p ff p ff p ff p ff p ff p ff p ff

Bsn. 2 ff p ff p ff p ff p ff p ff p ff p ff

Cbsn. ff p ff p ff p ff p ff p ff p ff p ff

Hn. 1 p ff p ff p ff p ff p ff p ff p ff p ff

Hn. 2 p ff p ff p ff p ff p ff p ff p ff p ff

Hn. 3 p ff p ff p ff p ff p ff p ff p ff p ff

Hn. 4 p ff p ff p ff p ff p ff p ff p ff p ff

Tpt. 1 ff p ff p ff p ff p ff p ff p ff p ff

Tpt. 2 p ff p ff p ff p ff p ff p ff p ff p ff

Tpt. 3 p ff p ff p ff p ff p ff p ff p ff p ff

Tbn. 1 p ff p ff p ff p ff p ff p ff p ff p ff

Tbn. 2 p ff p ff p ff p ff p ff p ff p ff p ff

B. Tbn. p ff p ff p ff p ff p ff p ff p ff p ff

Timp. ff p ff p ff p ff p ff p ff p ff p ff

Perc. 1 l.v. ff p ff p ff p ff p ff p ff p ff p ff

Perc. 2 Paint Cans ff p ff p ff p ff p ff p ff p ff p ff

Perc. 3 Snare Kick ff p ff p ff p ff p ff p ff p ff p ff

Hp. ff p ff p ff p ff p ff p ff p ff p ff

Pno. ff p ff p ff p ff p ff p ff p ff p ff

Vln. I ff p ff p ff p ff p ff p ff p ff p ff

Vln. II ff p ff p ff p ff p ff p ff p ff p ff

Vla. ff p ff p ff p ff p ff p ff p ff p ff

Vc. ff p ff p ff p ff p ff p ff p ff p ff

Cb. ff p ff p ff p ff p ff p ff p ff p ff

[illegible]

217 **U**

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Perc. 1 (Tam-Tam)

Perc. 2 Hi-Hat Washboard Snare Kick

Perc. 3

Hp.

Pno.

Vln. I

Vln. II div.

Vla. div.

Mark Tree

l.v.

p

f

mf

mp

U

224 **V** ♩ = 72

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Tpt. 3

Tba.

Perc. 2

Hp.

Vln. I

Vln. II div.

Vla. div.

Vc.

Cb.

l.v.

p

mf

mp

ord.

pizz.

arco

mf

mp

p

V

♩ = 72

231

To Picc.

W

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Tpt. 3

Tba.

Almglocken

Perc. 2

Perc. 3

Hrp.

Pno.

Vla. div.

Vc.

Cb.

musical score with staves and notation

238

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Aling.

Hp.

Pno.

Vla. div.

Vc.

Cb.

